

INSTRUMENTAL FOLK MUSIC  
IN THE  
HELEN HARTNESS FLANDERS BALLAD COLLECTION

MIDDLEBURY COLLEGE,  
MIDDLEBURY, VERMONT

FIELD RECORDINGS: 1930-1945



AN ANNOTATED CHECKLIST

prepared by

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BRATTLEBORO, VERMONT  
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TO  
THE MEMORY OF

ELMER ARDEN BARTON  
(1879-1957)

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## PREFACE

[Portions of the following account are adapted from an article entitled "Fiddle Music in the Helen Hartness Flanders Ballad Collection" written by Stephen Green and published in COUNTRY DANCE AND SONG: Vols. 11/12, the journal of the Country Dance and Song Society of America (New York, 1981)].

As a movement, folksong collecting in North America began around the turn of the century. The movement's early decades were dominated by the efforts and theories of a literate and intellectual community whose main inspiration came from the published collections of Harvard scholar Francis James Child. Child's English and Scottish popular ballads, compiled from printed sources, were regarded by many as the pinnacle of folk literary achievement, and it was assumed that the singing tradition of these ballads had long been extinct. But when the English collector, Cecil Sharp, emerged from the remote districts of the southern Appalachians in 1916 with a satchel full of old English ballads and songs taken down from mountaineers, it triggered a kind of folksong goldrush in which the richest strikes were to be measured in terms of Child Ballads. For a thorough account and an interesting assessment of collecting activities in North America, the reader is referred to D. K. Wilgus' ANGLO-AMERICAN FOLKSONG SCHOLARSHIP SINCE 1898 (Rutgers University Press, New Brunswick, N.J., 1959).

Helen Hartness Flanders began her search for ballads and folksongs in Vermont in 1930, as part of a survey on Vermont music proposed by the Committee for the Preservation of Vermont Traditions and Ideals, a group spawned by the Vermont Commission on Country Life, of which she was a member. The committee's chairman, Professor Arthur Wallace Peach of Norwich University, felt relatively certain that interesting and valuable songs reflecting the early settlement of Vermont still lived in the memories of some of the state's elderly residents, and he persuaded Mrs. Flanders to try and collect some of them. (It is generally assumed that her background in writing and her interest in music made her a prime candidate for the task.)

At the time, Mrs. Flanders' hometown of Springfield, Vermont could boast a community orchestra which flourished owing to the generous patronage of many of that town's wealthy residents. A Mr. George Brown, whose year round home was in a suburb of Boston, was a talented cellist and conductor who was frequently invited to Springfield to serve as guest conductor for the orchestra. During these visits, he and his mother, Mrs. Alice Brown, would often be guests of the Flanders family at their home, known as Smiley Manse. Because of his abilities in writing out music from dictation, Mr. Brown was invited by Mrs. Flanders to help with the proposed collecting project, to which he agreed. It has generally been

supposed that his talents were necessary owing to the unavailability of mechanical recording apparatus at that time. However, Mr. Brown has informed me that he carried a dictaphone machine with him from the beginning of his collecting trip in August, 1930.(1) Because its use was often intimidating to the informant or inconvenient in some other way, much of the material collected was noted down by hand instead.

Apparently, Mrs. Flanders was unable to begin the project right away, or else she restricted her activities to soliciting song materials through weekly newspaper columns, since George Brown seems to have been the first to venture into the field, travelling by car through the West River Valley in August, 1930. Mr. Brown has explained that the West River Valley was chosen as the starting place because, as the earliest settled region in the state, it was thought to have the greatest potential for yielding remnants of British ballads.(2) It did not prove to be as fertile as they had hoped, but two important singers- Josiah Kennison of Townshend, and Paul Lorette of Manchester- were discovered during the course of George Brown's travels. In October, his teaching schedule required him to return to the Boston area, and Mrs. Flanders took over the collecting work. Although he never went back into the field, George Brown continued to supply song transcriptions from his field notes and from cylinders. In 1931, a collection was published entitled, VERMONT FOLKSONGS AND BALLADS (Stephen Daye Press, Brattleboro, Vermont, 1931), reflecting the efforts of George Brown and Helen Flanders during their first year of the project.

Funds for several months of collecting in 1930 had been provided by the Commission on Country Life, but financial backing on a permanent basis was not possible through this organization, and Mrs. Flanders apparently funded her own efforts after the first year had passed. Belonging to a prominent and wealthy Vermont family, she was able to tap the resources of such a position.

It has been mentioned that ballad collecting was largely the preoccupation of an intellectual community- a community of teachers, scholars, curators, and society leaders. Through the channels of this community, numerous theories were put forth concerning such controversial issues as the origin of ballads and the definition of folk song. As a collector and scholar of folk song, Helen Hartness Flanders was in part a product of prevailing theories of the time (-again, the reader is referred to D. K. Wilgus' work cited for details regarding these theories), but she was also fortunate enough to come under the influence of Phillips Barry, a pioneer collector who was not prone to jumping on the folksong bandwagon without questioning the wheels which made it turn. George Brown, if not cut from the same social cloth as Mrs. Flanders, was nonetheless oriented within the artistic and intellectual community which nurtured the folksong movement. He was, in fact, a student at Harvard under George Lyman Kittredge



whose editions of Child's English and Scottish Popular Ballads made classic balladry accessible to the general public. As a disciple of Child himself, Kittredge exerted considerable influence among early collectors, and Mrs. Flanders openly praised his works. It was Robert Winslow Gordon, director of the Archive of American Folksong at the Library of Congress, who convinced Mrs. Flanders of the importance of making sound recordings of folk music, and from the beginning this was her intention. These personalities are but a few who helped to shape the Flanders approach to folk song collecting.

Between 1930 and 1935, Mrs. Flanders maintained weekly newspaper columns in several regional journals. Publishing song fragments, she would ask readers to send her additional verses or other versions, or to give her the names of individuals who could sing such songs. At the same time she could interject appeals to the patriotic sentiments of Vermonters to preserve their state's heritage by contributing songs and rhymes passed down through generations. This proved to be a most effective strategy for obtaining both song materials and leads to potential informants.

As the collection expanded, Mrs. Flanders began corresponding with collectors and scholars in other parts of the country, offering and soliciting information about the material she was finding. In addition, she authored numerous articles and lectured widely about her activities. In this way, she effectively spread the news of her project and gained, even as she worked, the respect of scholars in the field.

In November, 1939, Alan Lomax, by then a well known collector associated with the Archive of American Folksong at the Library of Congress, visited Mrs. Flanders for a period of twelve or thirteen days.<sup>(3)</sup> During this time, she escorted him in Vermont and neighboring areas of New Hampshire to record some of her better informants. Lomax's visit is significant in terms of the possible impact it may have had in altering Mrs. Flanders' attitude toward collecting instrumental music. In the space of twelve days, Lomax and Flanders together recorded sixty-one tunes from five fiddlers, a fact which is slightly astonishing considering that otherwise only forty-six tunes had been collected from six fiddlers during the entire nine years since Mrs. Flanders' project had begun. Before meeting Alan Lomax, Helen Flanders and her colleagues seem to have been aware that fiddle tunes fell under the heading of folk music and therefore merited preservation, but one gets the impression that the task of recording them was never taken seriously. It is known, for instance, that Paul Lorette, a woodsman discovered in Manchester, Vermont by George Brown was an accomplished fiddler, as was Almon Robinson of West Wardsboro, yet only song materials were sought from these men. But even in the first stages of collecting, Mr. Brown must have had an awareness of the potential merit of fiddle music, in spite of the fact that he remembers collecting only song material. Entries in his field notebooks indicate that a

number of his informants were fiddlers, and there is at least one, and probably two, cylinders which contain fiddle tunes recorded by him. Ironically, one of these is labelled cylinder No.1, implying the possibility that in spite of the collectors' fixation on procuring British ballads, the first items recorded may actually have been fiddle tunes.

Of the fiddlers recorded by Helen Flanders prior to Lomax's visit in 1939, several of them were originally contacted because they reportedly knew old songs. Henry Ashford of Groton, Vermont supplied the melodies to a number of ballads, not by singing them, but by playing the airs on his fiddle. Elmer Barton of Quechee, Vermont- prominent among the Flanders Collection's fiddlers- was sought out because someone had told Mrs. Flanders that he knew some canal songs. When she took Alan Lomax to visit Mr. Barton, Lomax recorded more fiddle tunes than songs, and the same was true when they visited Luther Weeks in Springfield, Vermont. Whether or not Lomax's interest in recording instrumental music rubbed off on Mrs. Flanders and affected her approach afterwards is difficult to say. It wasn't until March, 1940 that she showed much enthusiasm for recording fiddle tunes, and even then it was perhaps a matter of recording them when they appeared on her doorstep. She made five record's worth of fiddle tunes played by Will Ayer of Fitchburg, Massachusetts, but it appears that Mr. Ayer visited her for the session instead of vice versa.

Marguerite Olney, a musician-turned-stenographer, became an assistant to Mrs. Flanders in 1935, and when the collection was permanently established at Middlebury College in 1940, she took on the responsibilities of curatorship and continued fieldwork. Her first recordings of fiddle music were made in May, 1941, when she collected forty-five pieces from Will Ayer at his home in Fitchburg, Massachusetts. By 1945, she had gathered at least one hundred and fifty instrumental items in the course of fourteen recording sessions.

Both Helen Flanders and Marguerite Olney continued their collecting efforts into the mid-1950s, though not on the same scale as in the 15 years between 1930 and 1945. Miss Olney died tragically in a fire at her home in Springfield, Vermont, while Mrs. Flanders succumbed to prolonged illness in 1972.

The Collection, at the time of this writing, is in need of both conservation and preservation, but accomplishing these things is no small task since the Collection holds an estimated 8,000-9,000 items. In addition to sound recordings, there is a vast assortment of transcriptions, correspondence, rare broadsides, copybooks, manuscripts, memorabilia, published journals, and books- the latter dealing with all aspects of folklore and traditional music. In the past two years, many important documents and papers pertaining to the Collection have been added. Many of Marguerite Olney's papers



and tape recordings have been received from the Springfield Public Library. Margaret MacArthur, of Marlboro, Vermont, has generously allowed the photocopying of many song texts and other materials which she inherited upon Mrs. Flanders' death. George Brown has been located, and by his kind consent his original field notebooks have been secured for the archive. Most importantly, the original cylinders and discs have been transferred to tape, creating an accessible sound source for items that were previously inaccessible. Persons interested in hearing this material are strongly advised to make arrangements in advance with the Acting Curator of the Flanders Ballad Collection.

#### ACKNOWLEDGEMENTS

I am indebted first and foremost to Ms. Jennifer Quinn, who, in her role as Acting Curator of the Flanders Collection, has consistently given of her time to assist me during my visits to Middlebury. Her knowledge of materials in the Collection has proven invaluable, and she has called to my attention many relevant documents including lists, articles, and correspondence. Her timely discovery of a canister containing most of the original discs of fiddle and fife tunes was the catalyst which prompted me to undertake the preparation of this checklist. She has exhibited much patience and extended her cooperation in every way, and it is primarily to her that this work owes its existence.

Mr. Dale Cockrell, Assistant Professor of Music at Middlebury College, was my initial contact with the Flanders Collection in November, 1979. He has continued to take an active interest in my progress since that time, a fact which I greatly appreciate in light of his busy teaching schedule. Professor Cockrell's enthusiasm regarding the Collection, and his interest in making its holdings known to the outside world, have encouraged me to see this particular project through.

Dr. Anthony Barrand, Professor of Psychology and an instructor in various forms of traditional dance and song at Boston University and Marlboro College, has sponsored me in this project from the outset. Studies with Dr. Barrand in the area of Anglo-American folksong scholarship have enhanced my understanding of the context in which much of the Flanders material was gathered, a perspective which has been valuable in terms of trying to understand the attitudes of the collectors regarding instrumental, as opposed to

vocal, folk music. In spite of a very demanding schedule of teaching, writing, and nationwide performing, Dr. Barrand has taken an active interest in helping me find workable solutions to problems encountered in indexing previously uncatalogued instrumental materials.

A specialist in the domain of indexing musical items, Kate Van Winkle Keller, of Bethesda, Maryland, has recently offered valuable advice concerning the format in which this work appears. Ms. Keller is the developer of the National Tune Index, a computer-generated index of information pertaining to 18th century secular music and dances as compiled from printed and manuscript sources in the United States, Canada, and Great Britain.

I wish also to thank Mrs. Margaret MacArthur of Marlboro, Vermont, well-known performer of traditional New England ballads and songs, for access to her personal collection of Flanders materials which she inherited from the Flanders family. Of these materials, perhaps the most valuable in terms of this project have been notes and clippings which provided biographical data about some of the informants. Her loan of loose leaf notebooks containing song texts and the series of weekly newspaper columns written by Mrs. Flanders enabled me to shed valuable light on collecting activities involving instrumental pieces.

Making the acquaintance of Mr. George Brown, who first collaborated with Mrs. Flanders in 1930, has perhaps been the most exciting aspect of this project for me. In January, 1982, I contacted Mr. Brown, and during the course of several visits he shared with me his vivid recollections of fieldwork activities in southern Vermont. Furthermore, Mr. Brown's generous donation of his original field journals to the Flanders archive at Middlebury is hereby acknowledged with utmost appreciation. From these journals, I gleaned much valuable information about the early cylinder recordings of fiddle music in the Collection. Through Mr. Brown's recollections of his involvement in the Flanders project, his perceptions of the personalities of the time, and his perspectives on New England balladry in general, I feel as though I have been allowed to share in some of the excitement which belonged to ballad hunters of that era.

Mr. Ralph Page of Keene, New Hampshire, reknowned authority on and instructor of traditional dance forms, provided me with the name of Mr. James L. West of Fitchburg, Massachusetts. Mr. West in turn contributed much information about Will E. Ayer, one of the fiddlers who recorded for the Flanders Collection. As past president of the Fitchburg Quadrille Club, Mr. West has maintained two voluminous scrapbooks filled with mementos and clippings pertaining to the Club's activities, and from these I was allowed to copy many articles and photos relating to Will Ayer. Mr. West proved to be most enthusiastic about the project, and I especially appreciate his



loan of a privately made disc recording containing tunes played by Will Ayer. Mr. West's sister is also remembered here for her sleuthing work at Fitchburg City Hall.

Of all the musicians who contributed to the Flanders Collection, none has captured my interest as deeply as Elmer Barton, formerly of Quechee, Vermont. To his widow, Inis Barton, and their children, Arden, John, and Lorinda, I am grateful for the many particulars supplied concerning Elmer's life and character. They have all been generous and trusting in their loans of old photos and family mementos, and I hope that the dedication of this booklet to Elmer Barton's memory will somehow convey to them my deep appreciation.

To Mrs. Elizabeth Flanders Ballard of Norwich, Vermont, I extend thanks for her willingness to recount certain details of her activities in the role of transcriber during the original collecting project. Of crucial importance in the preparation of this checklist was the observation made by Mrs. Ballard concerning the formulaic announcements heard on many of the disc recordings. That discs bearing these announcements were made by Marguerite Olney has made identification of the collectors possible in most cases. In addition, Mrs. Ballard was able to identify her mother's voice on a number of the recordings.

Several individuals contributed their knowledge of North American fiddle tunes to aid in identifying pieces for which no title was given at the time of collection. For this help, my sincere thanks go to the following: Nicholas Hawes, musician, dance caller, and folklife consultant, of Northampton, Massachusetts; Guthrie Meade, musician, discographer, and specialist in American rural string band music, of Alexandria, Virginia; Randy Miller, musician and graphic artist, of Alstead, New Hampshire; and Malcolm Owen, musician and farmer, of Marshall, North Carolina. Thanks are also due to Tim Woodbridge of Southbury[?], Connecticut, and Paul Wells of California[?] whose penciled comments pertaining to taped Flanders material at the Library of Congress provided leads for supplying several titles. Warren Blumberg of Brattleboro, Vermont called my attention to the parallel between Elmer Barton's tune called THE MORNING STAR and the Irish reel of the same name.

I am grateful to the staff of the Archive of American Folk Culture, Library of Congress, Washington, D. C. for assistance, particularly to Gerald Parsons who directed me to materials in the Archive pertaining to Alan Lomax's field trip in Vermont in 1939.

Finally, I owe many, many thanks to my family, friends, and teachers who have continued to offer encouragement while enduring my anxieties and long periods of involvement with this project.



## INTRODUCTION

Helen Hartness Flanders has long enjoyed a reputation which ranks her alongside Phillips Barry, Fanny Hardy Eckstorm, Eloise Linscott, and Marjorie Porter, as one of the foremost collectors of ballads and folk songs in New England. What is generally not known, however, is that she and her assistants, George Brown and Marguerite Olney, also gathered a substantial number of instrumental pieces during the period 1930-1945. This music may be found in the Special Collections room of the Starr Library, Middlebury College, Middlebury, Vermont in basically three formats: sound recordings, handwritten notation, and published sources. While it should be noted that the Flanders Collection houses many important tune collections in both manuscript and published form, a complete listing of their contents is beyond the intended scope of this project. THIS CHECKLIST DEALS ONLY WITH THOSE FIELD RECORDINGS WHICH WERE MADE AS PART OF THE ORIGINAL PROJECT, and does not include recordings which have been acquired for or deposited in the Collection in recent years.

Field recordings of instrumental folk music in the Collection exist as cylinders, metal and glass base discs (10" and 12"), and open reel tapes. Obviously, the original materials are too fragile to allow the public to handle them, and until recently- when the original recordings were transferred to tape- there was no way to listen to them. During 1979 and 1980, the Library of Congress undertook a duplication project which involved all the known field recordings in the Flanders Collection. Tapes from this project are now stored in the Collection at Middlebury and are accessible to the public by arrangement with the Acting Curator. While some of the recordings of instrumental music were duplicated by the Library of Congress, the majority of the discs containing fiddle tunes and dance music were not discovered until after the duplication project was completed. Subsequently, these items were transferred to tape by Middlebury College staff and are now accessible. At the time of this writing, no meaningful consolidation of the instrumental pieces has been made on tape for easy location of a given item, and the interested visitor to the Collection should plan on spending a fair amount of time tracking down desired items until the music is systematically consolidated.

The music itself features the violin, or fiddle, almost exclusively, and the tunes are, for the most part, intended for accompaniment to dancing. While the majority of the pieces are fiddle solos, there are many items which include other instruments as well. Four discs contain fife tunes and commentary pertaining to their origins and military functions, contributed by a single informant. Since the reader may be interested in New England dance forms, a list appears in the appendix of this work which cites items containing dance calls.

The recordings in this checklist are arranged based on relative chronology of the recording sessions. There is no way to determine with any certainty the order in which the discs were made at a given session, with the possible exception of the Lomax materials collected in 1939, for which a detailed published list exists (see bib. ref. #87). Generally speaking, information regarding specific recording dates has been available for only a few of the cylinders. In several instances, I have given approximate dates and cited sources for this information in the annotations. A major portion of the discs, on the other hand, have been dated with a fair degree of certainty. Marguerite Olney was responsible for recording most of the discs containing fiddle music, and while it was her usual procedure to introduce each disc (often each side, or even each item) with an announcement giving the performer's name, the location, the tune title, and the date, there were times when this ritual was, for whatever reasons, neglected. Information for these recordings, then, has had to be extrapolated from other sources.

Earlier attempts at indexing this material showed that listing items in sequence according to serial numbers is unsatisfactory, primarily because the original numbers do not appear to be related to the chronology of the cylinders and discs. As a result, recordings related in time become separated in a list based on serial numbers. Furthermore, there are instances where several discs carry the same number, where a single disc carries two numbers, and where a disc carries no number at all. These variations make it difficult to establish a consistent and meaningful indexing system for these items. In its present format, this checklist allows for cross-referencing between items with as little confusion as possible, while still making the original serial numbers available for those interested.

Each numbered entry in this checklist represents a single cylinder or disc. Given information includes the informant's name, the location (may be informant's home town or place where recording was made), the collector's initials, and the date. The original cylinder or disc number is found isolated near the right hand margin on the same line as the informant's name. The letter "C" before the serial number indicates a cylinder recording, while the letter "D" indicates a disc recording. The designation "10"D" indicates a ten-inch disc, otherwise all discs are 12". Next are given tune titles in the order the pieces appear on that recording. Titles given in quotes are as announced on the recording either by the collector or the informant. Unquoted, unbracketed titles indicate that the source was either the disc label or sleeve or cylinder case. Bracketed titles indicate that the source was either a published list or some other source not directly associated with the recording itself. NOTE: SONG MATERIALS ARE NOT INCLUDED IN THIS CHECKLIST ALTHOUGH SOME OF THE DISCS LISTED MAY CONTAIN SUCH MATERIAL. THEREFORE, NUMBERS ASSIGNED TO INDIVIDUAL TITLES DO NOT NECESSARILY REFLECT THE ACTUAL BAND NUMBER ON THE CYLINDER OR DISC.

For cylinders, item numbers are indicated by a single digit number, while for discs, an alpha-numeric combination is used to indicate disc face and item number. EXAMPLES:

1. The fifth instrumental title on Recording No.6 (C #49) is referred to as "6.5".
2. The first instrumental title on side B of Recording No.34 (10"D #4011) is referred to as "34.B1".

It should be noted that "A" and B" have been used to designate one or the other face of a disc recording. However, many of the discs do not carry any original face designation, so the "A" and "B" sides listed in this checklist represent somewhat arbitrary choices on my part. For records which contain a collector's announcement on one side only, I have tried to indicate that side as side "A", reasoning that such an announcement would have come before the first band recorded on that disc.

Following the initials "N.B.", notes and comments are given pertaining to that recording. This annotation often cites alternative tune titles to those derived from the original sources. Should the reader wish to compare an alternative title with the one on the recording, a reference list indicating published tune collections with relevant page numbers is given in the appendix of this work.

It is not possible to give the precise location of items as they are currently filed in the Flanders Collection since materials are still being shifted around during major cataloguing operations.



## ABBREVIATIONS

### MUSICAL:

vln. = violin  
vcl. = vocal  
pno. = piano  
gtr. = guitar  
xyl. = xylophone  
org. = organ  
tpt. = trumpet  
bss. = bass

### COLLECTORS:

GB = George Brown  
HHF = Helen Hartness Flanders  
AL = Alan Lomax  
MO = Margurite Olney

### PUBLICATIONS:

PVHS = "Proceedings of the Vermont Historical Society"  
1. Vol.VII, No.2, June, 1939.  
2. Vol.VIII, No.2, June, 1940.  
3. Vol.VIII, No.3, September, 1940.

### RECORDINGS:

C = cylinder  
D = disc  
LCT = tape prepared by Library of Congress  
AAFS nnnn = Archive of American Folksong call number

FIELD RECORDINGS (1930-1945)

01. [BEMIS, SOLON]: [vln.] C #1  
[BALTIMORE, VT.]  
[GB; ca.9/30]?

- 1 [STEAMBOAT QUICKSTEP]
- 2 [LAMPLIGHTER'S HORNPIPE]
- 3 [McLOUD'S REEL]
- 4 [LARRY O'GAFF]

N.B. Cylinder is cracked and was not copied during Library of Congress duplication project (1979-80); consequently, no sound source exists for these items. Information regarding informant and location compiled from cylinder case and PVHS1, p. 90. Speculation concerning collector and date based on ink and handwriting comparison between cylinder case and George Brown's field journals. Titles are as listed in PVHS1, p. 90.

02. STEWART, JOHN: [vln.] C #4  
DORSET, VT.  
[GB]; 9/24/30

- 1 "RAFFERTY'S REEL"
- 2 "BUFFER'S GLORY" [?]
- 3 "McDONALD'S REEL"

N.B. Collector determined from entry in George Brown's field journals (vol. V). Item 2 carries a recorded announcement which is difficult to understand. It may be "BUFFER'S GLORY", as Mr. Brown noted in his journal, but it does not correlate with the title, MORNING GLORY REEL, listed for this piece in PVHS2, p. 233 and in the Flanders Collection card file. Item 3 is listed in PVHS1, p. 95, as McLOUD'S REEL, but the recorded announcement and the entry in George Brown's journal (vol. V) give the title, McDONALD'S REEL, which is an accepted title for the tune played. Other titles for this piece include LORD MacDONALD'S REEL, LEATHER BRITCHES, and LEDDER BREECHES.

03. GIRARD, LUCIEN: [vln.] C #3  
BURLINGTON, [VT.]  
[HHF; 5/32]

- 1 [GREEN MOUNTAIN RANGER]
- 2 "CHAMPION QUADRILLE, THE"
- 3 "DOLL JIG, THE"
- 4 [CASEY JONES]

N.B. Information regarding informant, location, collector and date compiled from announcements on cylinder and from Mrs. Flanders' column in the Springfield (Massachusetts) Republican, May 22, 1932, which describes her visit to the home of Mr. Girard and gives a list of tunes known to him. Titles for CASEY JONES and GREEN MOUNTAIN RANGER are as listed in PVHS1, p. 91. GREEN MOUNTAIN RANGER is widely played by fiddlers under its more common title, HASTE TO THE WEDDING.

04. GIRARD, LUCIEN: [vln.] C #14  
BURLINGTON, [VT.]  
[HHF; 5/32]

- 1 "SOLDIER'S JOY, THE"
- 2 "GOING UP AND DOWN GRADE"
- 3 "CARPENTER'S REEL, THE"

N.B. For sources, see note to entry 02 above.

05. GIRARD, LUCIEN: [vln.] C #37  
BURLINGTON, [VT.]  
[HHF; 5/32]

- 1 "BIG EARED MULE"
- 2 "OLD HOE DOWN"
- 3 "WRECK OF THE OLD 97, THE"
- 4 "DEVIL'S DREAM"

N.B. For sources, see note to entry 02 above. Item 1 is often called FLOP EARED MULE, while Item 2 appears to be a composite of motifs from DURANG'S HORNPIPE[?] and SOLDIER'S JOY.

06. WEEKS, LUTHER O.: [vln.] C #49  
SPRINGFIELD, VT.  
[HHF; ca. late 1932]

- 1 "HULL'S VICTORY"
- 2 "FISHER'S HORNPIPE"
- 3 "CHASE THE SQUIRREL"
- 4 "SPEED THE PLOW"
- 5 [GYPSY'S HORNPIPE, THE]
- 6 "CALIFORNIA REEL"

N.B. Collector and date speculated based on note in Ancient Ballads Traditionally Sung in New England, Vol. 4 (p. 86). Mr. Weeks recorded Item 5 for Alan Lomax and Helen Flanders in November, 1939 (see 15.A1) calling it THE GYPSY'S HORNPIPE. The tune is very close in melodic contour to several other



titles, namely MISS JOHNSON'S HORNPIPE, PORTSMOUTH HORNPIPE, and FIREMAN'S REEL. It should be noted that while Item 6 is announced as a reel, the tune played is in 6/8 time.

07. WEEKS, LUTHER O.: [vln.] C #50  
SPRINGFIELD, [VERMONT]  
[HHF; ca. late 1932]

- 1 "DURANG'S HORNPIPE"
- 2 "SPANKING JACK"
- 3 "ROY'S WIFE OF ALDIVALLOCH"
- 4 "BEAU OF OAK HILL, THE"
- 5 "FRENCH FOUR"

N.B. For sources, see note to entry 06 above. The title for Item 4 is often printed using the plural form "Beaux" or the anglicized "Beaus". Spelling is given here in singular form as it appears in PVHS2, p. 232.

08. WEEKS, LUTHER O.: [vln.] C #53  
SPRINGFIELD, [VT.]  
[HHF; late 1932]

- 1 [WHITE COCKADE, THE]
- 2 "TWIN SISTERS, THE"
- 3 "LANNIGAN'S BALL"
- 4 "CHORUS JIG"
- 5 "PORTLAND FANCY"

N.B. For sources, see note to entry 06 above.

09. ASHFORD, HENRY: [vln.] C #140  
GROTON, [VT.]  
[HHF; 6/22/37]?

- 1 "PETER AMBERLY"
- 2 "LORD THOMAS"
- 3 "FAIR MARGARET AND SWEET WILLIAM"
- 4 "MANTLE SO GREEN, THE"
- 5 "YOUNG CHARLOTTE"
- 6 "MILITARY SCHOTTISCHE, THE"
- 7 "TEMPEST, THE"
- 8 "JIMMY AND NANCY"

N.B. Collector and date ascertained from references in Ancient Ballads Traditionally Sung in New England, Vol. 2, p. 146. The recorded announcement for Item 6 gives the performer's name as "Justin Ashford" instead of "Henry Ashford", but while it is

possible that two informants contributed to the session, it is more likely that Mrs. Flanders, in a moment of forgetfulness, gave the wrong name. With the exception of Items 6 and 7, the pieces played represent ballad airs, not dance tunes.

10. BARTON, [ELMER]: [vln.]  
[QUECHEE, VT.]  
[HHF; mid 1935]?

C #147

- 1 "ON THE ROAD TO BOSTON"
- 2 "...ANOTHER FIDDLE TUNE"
- 3 "...ANOTHER FIDDLE TUNE"
- 4 "MORNING STAR, THE"

N.B. Collector and date speculated based on references in HHF article, "Song Traditions--Past and Present" (photocopy in author's possession; source unknown, dated 1935, p. 29). The tune Elmer Barton called ON THE ROAD TO BOSTON (see also: 11.2; 81.B1; 89.B1; 90.A3), is not usually associated with that title. Instead, it bears many other names including MY LOVE IS BUT A LASSIE YET, TOO YOUNG TO MARRY, and a host of localized titles throughout the United States. Item 2 may be heard on the Library of Congress LP, American Fiddle Tunes (AFS L62), played by Mr. Barton in a medley with WAKE UP SUSAN. Item 3 (see also: 90.B2) contains a pizzicato motif sometimes employed by fiddlers in the South (Kentucky: Bruce Greene, THUMPING BUG [author's collection]; West Virginia: Wilson Douglas, GOIN' TO KENTUCKY [author's collection]).

11. BARTON, ELMER: [vln.]  
QUECHEE, VT.  
[AL & HHF; 11/4/39]?

C #159

- 1 [no title given]
- 2 "ON THE ROAD TO BOSTON"
- 3 "ARKANSAS TRAVELLER, THE"
- 4 "DEVIL'S DREAM, THE"

N.B. Collector and date speculated based on voice identification and dates Alan Lomax is known to have been collecting in Vermont (given in letter from Lomax to Dr. Harold Spivacke, dated October 26, 1939, New York City, on file with other Lomax correspondence at the Archive of Folk Culture, Library of Congress, Washington, D.C.; see also "List of Folk-Songs Recorded in Vermont in November, 1939" in PVHS3, pp. 302-311). Item 1 is an unidentified hornpipe or clog. Item 2 is usually called MY LOVE IS BUT A LASSIE YET (see also: 10.2, 81.B1, 89.B1, 90.A3).

12. [BARTON, ELMER]: [vln.] C #160  
[QUECHEE, VT.]  
[AL & HHF; 11/4/39]?

1 [no title given]

N.B. For sources, see note for entry 11 above. Item 1 is prefaced by Mr. Barton's remark, "I'll play you an old Irish tune, but I can't give you the name of it." The selection actually consists of two tunes in 6/8 time; the first is usually known as THE TOP OF CORK ROAD or FATHER O'FLYNN, but the second remains unidentified to date.

13. BARTON, ELMER: [vln.] C #165  
QUECHEE, VT.  
[AL & HHF; 11/4/39]?

- 1 "POP GOES THE WEASEL"
- 2 [no title given]
- 3 [WAKE UP SUSAN]
- 4 "SOLDIER'S JOY, THE"
- 5 [TURKEY IN THE STRAW]

N.B. For sources, see note to entry 11 above. Item 2 (see also: 81.A1; 90.A1) may be an Americanized setting of the Irish reel known as THE STAR OF MUNSTER. Title for Item 3 derived from recorded announcement for 23.B1, which is the same piece.

14. [WEEKS, LUTHER O.]: [vln.] D #4011  
[SPRINGFIELD, VT.]  
[AL & HHF; 11/3/39]

- A1 "HULL'S VICTORY"
- A2 "BONAPARTE'S MARCH"
- B1 [CALEDONIA MARCH]
- B2 "...used for 'TWIN SISTERS'"

N.B. Information pertaining to informant, location, collector(s), and date derived from PVHS3 (p. 303), and from note in Ancient Ballads Traditionally Sung in New England, Vol. 4 (p. 109). Item A1 was issued on Library of Congress LP, American Fiddle Tunes (AFS L62). Item A2 is similar in its melodic foundation to other 'Bonaparte' tunes found in the Flanders Collection (see 18.B2 and 41.B2). Title for Item B1 is as listed in PVHS3 (p. 303). Following Item B2, Mr. Weeks gives spoken directions for the dance, TWIN SISTERS.



15. [WEEKS, LUTHER O.]: [vln.]  
[SPRINGFIELD, VT.]  
[AL & HHF; 11/3/39]

D #4012

A1 "GYPSY'S HORNPIPE, THE"  
A2 [LAMPLIGHTER'S HORNPIPE, THE]

N.B. For sources, see note accompanying No. 14. Item A1 was recorded by Mr. Weeks on cylinder at an earlier time (see 06.5). The piece, it has been noted previously, is closely related to PORTSMOUTH HORNPIPE, MISS JOHNSON'S HORNPIPE, and FIREMAN'S REEL. Title for Item A2 is as listed in PVHS3 (p. 303).

16. [WEEKS, LUTHER O.]: [vln.]  
[SPRINGFIELD, VT.]  
[AL & HHF; 11/3/39]

D #4010

A1 "ARKANSAS TRAVELLER"  
A2 [BOWERY BOYS]  
B1 "DANIEL O'CONNELL'S WELCOME TO PARLIAMENT"  
"SAINT PATRICK'S DAY IN THE MORNING"  
B2 [PORTLAND FANCY]

N.B. For sources, see note accompanying No. 14. Item A2 is the well known tune, BUFFALO GALS. Titles for Items A2 and B2 are as listed in PVHS3 (p. 303).

17. [WEEKS, LUTHER O.]: [vln.]  
[SPRINGFIELD, VT.]  
[AL & HHF; 11/3/39]

D #4009

A1 [STEAMBOAT QUICKSTEP]  
[SPEED THE PLOW]  
[DEVIL'S DREAM, THE]  
B1 [no title given]  
[HASTE TO THE WEDDING]  
B2 [PETRONELLA]

N.B. For sources, see note accompanying No. 14. Titles are as listed in PVHS3 (p. 303), with the exception of Item B1. No acknowledgement is made there of the first tune Mr. Weeks plays in the medley with HASTE TO THE WEDDING. Item B2 is often known in New England as GREEN MOUNTAIN PETRONELLA, distinguishing it from another tune usually associated with the title PETRONELLA.

18. BARTON, ELMER: [vln.]  
QUECHEE, VT.  
[AL & HHF]; 11/4/[39]

D #4005

A1 [no title given]  
B1 "ROCKY MOUNTAIN GOAT"  
B2 "...March that Bonaparte played crossing the Alps"

N.B. Collector(s) and year determined from "List of Folk-Songs Recorded in Vermont in November, 1939" in PVHS3 (p. 303). Item A1 contains melodic motifs found in SAINT ANNE'S REEL and the TEXAS QUICKSTEP-RACHEL tune family. Mr. Barton says he learned Item B1 (ROCKY MOUNTAIN GOAT) "off the radio from the Oklahoma Cowboys". Item B2 is listed in PVHS3 (p. 303) as BONAPARTE'S , RETREAT, but Mr. Barton's piece does not resemble the tune by that name which is played widely by fiddlers in the southern United States. Instead, it is built on the same melodic foundation as a number of other 'Bonaparte' tunes (see also 14.A2 and 41.B2).

19. [BARTON, ELMER]: [vln.] D #4006  
[QUECHEE, VT.]  
[AL & HHF; 11/4/39]

A1 "HULL'S VICTORY"  
A2 [DEVIL'S DREAM, THE]  
B1 [ARKANSAS TRAVELLER, THE]  
B2 [no title given]

N.B. Information pertaining to informant, location, collector(s), and date compiled from recorded announcement for 18 above and from "List of Folk-Songs Collected in Vermont in November, 1939" in PVHS3 (pp. 302-311). Titles for Items A2 and B1 are as listed in PVHS3 (p. 303). Item B2 remains unidentified to date.

20. [BARTON, ELMER]: [vln.] D #4007  
[QUECHEE, VT.]  
[AL & HHF; 11/4/39]

A1 "MORNING STAR"  
B1 [no title given]

N.B. For sources, see note accompanying No. 19. Item A1 is Mr. Barton's setting of an Irish reel called THE MORNING STAR (he makes no mention of it being connected with the New England contra dance of the same name). One section of Item B1 appears to be a setting of the low, or 'coarse', part of SOLDIER'S JOY, but the remainder of the tune seems unrelated to that piece.

21. [BARTON, ELMER]: [vln.] D #????  
[QUECHEE, VT.] AAFS 3695  
[AL & HHF; 11/4/39]

A1 [GRAN 'DERZE', THE]  
 B1 [GRAN 'DERZE', THE]  
 B2 [OLD MONTREAL FRENCH FOUR, THE]

N.B. Information pertaining to this disc derived from list in PVHS3 (p. 304). At present, the only known sound source for this disc exists in the form of a tape recording at the Archive of American Folk Culture, Library of Congress, Washington, D.C. Title for Items A1 and B1 is probably a phonetic interpretation of the French title "GRONDEUSE", although a melodic comparison between that piece and Mr. Barton's has not yet been made.

22. [BARTON, ELMER]: [vln.] D #4008  
 [QUECHEE, VT.]  
 [AL & HHF; 11/4/39]

A1 "BUMMER'S REEL, THE"

N.B. For sources, see note accompanying No. 19. Item A1, played by Mr. Barton, may be heard on the Library of Congress LP, American Fiddle Tunes (AFS L62), edited by Alan Jabbour. The melody has not yet been traced to a printed source, although the title appears in several collections (see References list).

23. BARTON, ELMER, [vln.] D #????  
 QUECHEE, VT. AAFS 3699  
 AL & HHF; 11/4/39

A1 WAKE UP SUSAN  
 B2 [no title given]  
 B3 [no title given]

} A1  
 B2  
 Doesn't exist?

N.B. Information pertaining to this disc derived from the "List of Folk-Songs Collected in Vermont in November, 1939" in PVHS3 (pp. 303-311). At present, the only known sound source is in the form of a tape recording in the Archive of American Folk Culture, Library of Congress, Washington, D.C. Mr. Barton recorded Item A1 for the Flanders Collection on two other occasions (see 13.3 and 80.B1).

24. [BUCK, J. H.]: [vln.] D #4014  
 [GIFFORD, V. M.]: [tpt.]  
 [GIFFORD, MRS. V. M.]: [pno.]  
 [EAST BETHEL, VT.]  
 [AL & HHF; 11/8/39]

B1 [TEMPEST, THE]

B2 [DEVIL'S DREAM, THE]  
B3 [SOLDIER'S JOY, THE]

N.B. Information pertaining to this disc compiled from several sources, including: "List of Folk-Songs Collected in Vermont in November, 1939" in PVHS3 (pp. 302-311); Lomax field recordings card file at the Archive of American Folk Culture, Library of Congress, Washington, D.C.; and author's informal communication with a resident of East Bethel, Vermont, in December, 1983.

25. [BUCK, J. H.]: [vln.] D #4015  
[GIFFORD, V. M.]: [tpt.]  
[GIFFORD, MRS. V. M.]: [pno.]  
[EAST BETHEL, VT.]  
[AL & HHF; 11/8/39]
- A1 [PORTLAND FANCY]  
A2 [INGLESIDE] [vln., pno.]  
B1 [FISHER'S HORNPIPE]  
B2 [WHITE COCKADE, THE]

N.B. For sources, see note accompanying No. 24.

26. [BUCK, J. H.]: [vln.] D #4016  
[GIFFORD, MRS. V. M.]: [pno.]  
[SMITH, HOWARD]: [vcl.]
- A1 [DARLING NELLIE GRAY]  
A2 [YANKEE DOODLE]

N.B. For sources, see note accompanying No. 24.

27. [LARKIN, EDWIN L.]: [vln., vcl.] D #4016  
[UNKNOWN MUSICIANS]: [pno., gtr., bss.]  
[CHELSEA, VT.]  
[AL & HHF; 11/8/39]
- B1 [FLOWERS OF MICHIGAN, THE]

N.B. Information pertaining to informant(s), location, collector(s), and date compiled from "List of Folk-Songs Recorded in Vermont in November, 1939" in PVHS3 (pp. 302-311), and recorded announcement (28.B1). Title for Item B1 as given in PVHS3 (p. 306). Same source states that recording was made at dance sponsored by Sons of the Veterans of the Civil War.



28. LARKIN, EDWIN L., [vln., vcl.] D #4004  
 [UNKNOWN MUSICIANS], [pno., gtr., bss.]  
 CHELSEA, VT.  
 [AL & HHF]; 11/8/39
- A1 [FLOWERS OF MICHIGAN, THE] [cont.]  
 B1 "FLOWERS OF MICHIGAN" [cont.]  
 B2 [BLACK CAT QUADRILLE, THE]
- N.B. For sources, see note accompanying No. 27. Titles as given in PVHS3 (p. 307), except B1, which is as announced on disc.
29. [LARKIN, EDWIN L.]: [vln., vcl.] D #4003  
 [UNKNOWN MUSICIANS]: [pno., gtr., bss.]  
 [CHELSEA, VT.]  
 [AF & HHF; 11/8/39]
- A1 [BLACK CAT QUADRILLE, THE] [cont.]  
 A2 [POP GOES THE WEASEL]  
 B1 [POP GOES THE WEASEL] [cont.]  
 B2 [REUBEN, REUBEN]
- N.B. For sources, see note accompanying No. 27. Titles are as listed in PVHS3 (p. 307).
30. [LARKIN, EDWIN L.]: [vln., vcl.] D #4013  
 [UNKNOWN MUSICIANS]: [pno., gtr., bss.]  
 [CHELSEA, VT.]  
 [AL & HHF; 11/8/39]
- A1 [YANKEE DOODLE] [vln., gtr., vcl.]  
 A2 [Rhymed calling] [vln., gtr., vcl.]  
 B1 [CHORUS JIG]
- N.B. For sources, see note accompanying No. 27. Titles are as listed in PVHS3 (p. 307).
31. LARKIN, EDWIN L.: [vln., vcl.] D #4002  
 CHELSEA, VT.  
 [AL & HHF]; 11/8/39
- A1 [GIRL I LEFT BEHIND ME, THE]
- N.B. Information pertaining to collector(s) derived from "List of Folk-Songs Recorded in Vermont in November, 1939" in PVHS3 (pp. 302-311). Title for Item A1 as given in PVHS3 (p. 307).

32. RATTERY, JIM: [vln.]  
WALPOLE, N.H.  
[AL & HHF; 11/10/39]

D #4001

A1 "PIGEON ON THE GATEPOST"  
A2 "FOREST RANGERS"

N.B. Collector(s) and date determined from entry in "List of Folk-Songs Recorded in Vermont in November, 1939" (PVHS3, p. 309). Collector's announcement on disc gives date as 11/11/39, but 11/10/39 seems more plausible, based on itinerary outlined in PVHS3 list. Item A1 does not appear to be related to the Irish reel called PIGEON ON THE GATE. Instead, it is a setting of a tune which has been printed under several different titles, including THE CUCKOO, THE CUCKOO'S NEST, and CUCKOO HORNPIPE. Item A2 is commonly called HASTE TO THE WEDDING, although Lucien Girard of Burlington, Vermont recorded it for the Flanders Collection under the title, GREEN MOUNTAIN RANGERS (see 02.1).

33. [AYER, WILL E.]: [vln.]  
[FITCHBURG, MASS.]  
[HHF; 3/17/40]?

10"D #4017

A1 "DURANG'S HORNPIPE"  
A2 "An old jig...used for 'LADY WALPOLE'S REEL'"  
B1 "GIRL I LEFT BEHIND ME, THE"  
B2 "TURKEY IN THE STRAW, sometimes known as OLD ZIP COON"  
B3 "HULL'S VICTORY"

N.B. Information pertaining to this disc- and to the following four discs- compiled from several sources including: list of fiddle tunes dated May, 1940, in PVHS2 (pp. 232-34); disc labels; recorded announcements; and letter from J. A. Taggart to Helen Flanders dated 24 February, 1940 which mentions proposed visit to the Flanders home with Mr. Ayer. Date further supported by remarks made by Mr. Ayer concerning Saint Patrick's Day (see 34.B3). Nos. 33 through 37 are 10" aluminum discs. Mr. Ayer says that Item B1 was used to accompany the dance, 'PATNELLA' (often 'PETRONELLA').

34. AYER, WILL E.: [vln.]  
FITCHBURG, [MASS.]  
[HHF; 3/17/40]?

10"D #4018

A1 "ROVING SAILOR, THE"  
A2 "ON THE ROAD TO BOSTON"  
A3 "LAMPLIGHTER'S HORNPIPE, THE"  
B1 "SOLDIER'S JOY, THE"  
B2 "CHORUS JIG"

B3 "SAINT PATRICK'S DAY IN THE MORNING"

N.B. For sources and comments, see note to No. 33. Regarding Item A3, Mr. Ayer says the tune was used to accompany the dance 'MORNING STAR'. Prior to Item B3, Mr. Ayer says, "It being the 17th of March, I'll play SAINT PATRICK'S DAY IN THE MORNING".

35. AYER, WILL: [vln.] 10"D #4019  
FITCHBURG, [MASS.]  
[HHF; 3/17/40]?

A1 "DEVIL'S DREAM, THE"  
A2 "HASTE TO THE WEDDING"  
A3 "OYSTER RIVER"  
B1 "One number of an old quadrille called, 'A FAVORITE  
MEDLEY- INTRODUCING "BEN BOLT"' "  
B2 "SMASH THE WINDOW"  
B3 "...an old Irish jig..."

N.B. For sources and comments, see note to No. 33. Mr. J. A. Taggart, a friend of Mr. Ayer's and contributor of songs to the Flanders Collection, can be heard on the recordings talking to Mrs. Flanders in the background. Mr. Taggart was a fiddler as well, and many of his tunes were copied for the Collection from a handwritten book kept in his family. These are on file with Flanders related manuscript materials in the Collection.

36. AYER, [WILL, E.]: [vln.] 10"D #4020  
[FITCHBURG, MASS.]  
[HHF; 3/17/40]?

A1 "LAND OF SWEET ERIN, THE"  
A2 "KINLOCH OF KINLOCH"  
A3 "WILD GOOSE CHASE, THE"  
B1 "OLD SCOTCH HIGHLAND FLING, THE"  
B2 "OLD BEN LOMOND"

N.B. For sources and comments, see note to No. 33. Mr. Ayer says Item A1 was used to accompany the dance 'TWIN SISTERS'. Title for Item B2 appears in PVHS2 (p. 233) as "OLD BEN LOMAND". Spelling here has been corrected to L-O-M-O-N-D, signifying a prominent mountain in Scotland rather than a man's name.

37. [AYER, WILL E.]: [vln.] 10"D #4021  
[FITCHBURG, MASS.]  
[HHF; 3/17/40]



A1 "Number 2 from an old quadrille called, 'A CLUSTER OF PEARLS'"  
 A2 [title not given]  
 A3 "SWALLOWTAIL JIG, THE"  
 B1 "GO TO THE DEVIL AND SHAKE YOURSELF"

N.B. For sources and comments, see note to No. 33.

38. [AYER, WILL E.: [vln.] D #????  
 [FITCHBURG, MASS.] LCT D62  
 [HHF; 3/17/40]?

A1 [ROCK-A-BYE BABY]

N.B. Information pertaining to this disc speculated based on recording qualities and characteristics similar to other 10" aluminum discs (Nos. 33-37). Only known sound source is on Library of Congress duplication project tape no. D62, located in the Flanders Collection, Middlebury College.

39. AYER, WILL E.: [vln.] D #4022  
 FITCHBURG, MASS.  
 [MO]; 5/16/41

A1 "TOP OF CORK ROAD, THE"  
 A2 "RICKETT'S HORNPIPE"  
 A3 "POP GOES THE WEASEL"  
 B1 "THE TWIN SISTERS, sometimes danced as a  
     New England contra dance"  
 B2 "PORTLAND FANCY"  
 B3 "KITTY O'NEILL JIG"

N.B. Collector determined from voice identification made by Elizabeth Flanders Ballard of Norwich, Vermont (April, 1982). Mrs. Ballard also remarked that the formulaic announcement of the type heard on this disc- which emphasizes mention of the Flanders Ballard Collection- would not have been employed by Helen Flanders herself.

40. AYER, WILL E.: [vln.] D #4023  
 FITCHBURG, MASS.  
 [MO]; 5/16/41

A1 "LOGIE O'BUCHAN"  
 A2 "ROY'S WIFE"  
 B1 "SOLDIER'S RETURN, THE"  
 B2 "OLD ROSIN THE BEAU"  
 B3 "LARRY O'GAFF"

N.B. For sources and comments, see note to No. 39. The title for Item A2 is sometimes given in full as ROY'S WIFE OF ALDIVALLOCH, and the tune is associated with a Scottish song of the same name. Item B1 is also called BLUE EYED STRANGER; the tune is often used to accompany English morris dancing. Mr. Ayer says his father used the tune for the song, THE GYPSY DAVY.

41. AYER, WILL E.: [vln.] D #4024  
FITCHBURG, MASS.  
[MO]; 5/16/41

A1 "A Scotch highland fling"  
A2 "WHITE COCKADE, THE"  
A3 "TURKEY IN THE STRAW, sometimes called  
OLD ZIP COON"  
B1 "OPERA REEL, THE"  
B2 "BONAPARTE'S MARCH OVER THE ALPS"

N.B. For sources and comments, see note to No. 39. Item B2 is melodically related to the other 'Bonaparte' tunes in the Flanders Collection (see 14.A2 and 18.B2).

42. AYER, WILL E.: [vln.] D #4020/4025  
FITCHBURG, MASS.  
[MO]; 5/16/41

A1 "SOLDIER'S JOY"  
A2 "RAKES OF MALLOW"  
A3 "DROPS OF BRANDY"  
B1 "JACKSON'S JIG"  
B2 "KERRY GIRLS, THE"  
B3 "PRATIES ARE DUG AND THE FROST IS ALL OVER, THE"

N.B. For sources and comments, see note to No. 39. Item A3 is a slip jig played in 9/8 time, a time signature not often encountered in New England, except perhaps among Irish-American musicians. It is almost certain that Mr. Ayer learned this piece, as well as many others, from a printed source. Regarding Item B1, he says he learned the tune from "a collection of ancient Irish music".

43. AYER, WILL E.: [vln.] D #4021/4026  
FITCHBURG, MASS.  
[MO]; 5/16/41

A1 "OH LASSIE ART THOU SLEEPING YET"  
A2 "COCHY BONDHU" [?]

A3 "CAMPBELLS ARE COMING, THE"  
 B1 "OFF SHE GOES"  
 B2 "FAIRY REEL, THE"  
 B3 "MISS MacLEOD'S REEL"

N.B. For sources and comments, see note to No. 39. Mr. Ayer says he believes Item A2 "is of Scotch origin". Thus far, no printed source for this title has turned up. Item B2 is known to fiddlers in the southern United States as OLD MOLLY HARE.

44. AYER, WILL E.: [vln.]  
 FITCHBURG, MASS.  
 [MO]; 5/16/41

D #4017/4027

A1 "SWALLOWTAIL JIG, THE"  
 A2 "PRETTY LASS, THE"  
 B1 "MY LOVE IS BUT A LASSIE"  
 B2 "STEAMBOAT QUICKSTEP, THE"  
 B3 "ON THE ROAD TO BOSTON"

N.B. For sources and comments, see note to No. 39. Following Item A1, Miss Olney conducts a brief interview with Mr. Ayer concerning oldtime dancing and entertainment. The interview is resumed intermittently following each of Mr. Ayer's tunes. Regarding Item B1, Mr. Ayer says the piece was never regularly used for New England contra dances. Following Item B2, Mr. Ayer says, "We used to play that sometimes for 'PORTLAND FANCY' and sometimes for 'THE CALIFORNIA REEL'." Item B3, which Mr. Ayer calls ON THE ROAD TO BOSTON, is not the tune commonly associated with that title; Mr. Ayer remarks that the piece was used by drum corps and bands as a marching tune, and not used for any kind of a dance.

<sup>45</sup>  
~~54~~. AYER, WILL E.: [vln.]  
 FITCHBURG, MASS.  
 [MO]; 5/16/41

D #4018/4028

A1 "GARRY OWEN"  
 A2 "RORY O'MORE"  
 A3 "KERRY DANCE, THE"  
 A4 "BUY A BROOM"  
 B1 "COME UNDER MY PLADDIE"  
 B2 "FLOWERS OF EDINBURGH, THE"

N.B. For sources and comments, see note to No. 39.



46. AYER, WILL E.: [vln.]  
FITCHBURG, MASS.  
[MO]; 5/16/41

D #4019/4029

- A1 "PEELER'S JACKET, THE"  
A2 "McGREGOR'S HORNPIPE"  
A3 "OVER THE WATER TO CHARLIE"  
B1 "MONEY MUSK"  
B2 "FISHER'S HORNPIPE"  
B3 "COLLEGE HORNPIPE, sometimes known as  
THE SAILOR'S HORNPIPE"

N.B. For sources and comments, see note to No.39. Item A1 is sometimes called TEETOTALLER'S REEL or TEMPERANCE REEL. No printed source for Item A2 has been discovered to date, though it seems almost certain that Mr. Ayer learned the piece from the printed page. Item A3 is sometimes found in printed collections as OVER THE RIVER TO CHARLIE and CHARLEY OVER THE WATER.

47. DRAGON, DANIEL: [vln.]  
RIPTON, VT.  
MO; 7/27/41

10"D #4045

- A1 "A[n] Irish breakdown"  
A2 [SAILOR'S HORNPIPE, THE]  
B1 "SAILOR'S HORNPIPE, THE"

N.B. Item A1 is melodically close to a tune played by fiddlers in the Shetland Islands called SLEEP SOOND IN DA MORNIN. While no title is announced for Item A2, the piece is the same as Item B1. The tune is not the one usually associated with the title SAILOR'S HORNPIPE.

48. DRAGON, DANIEL: [vln.]  
DRAGON, ED: [vcl.]  
RIPTON, VT.  
[MO]; 7/27/41

10"D #????

- A1 "PLAIN QUADRILLE, THE"  
A2 "Second change in the quadrille, the"  
B1 "Last change in this quadrille, the"

N.B. Collector determined from announcement on No. 47.

49. HADLEY, GEORGE: [fife]  
LEOMINSTER, MASS.  
[MO]; 3/25/42

10"D #10001

- A1 "WHITE COCKADE, THE"

- A2 "OLD CONTINENTAL, THE"
- A3 "ROGUE'S MARCH, THE"
- B1 "GIRL I LEFT BEHIND ME, THE"

N.B. Collector determined from letter from Marguerite Olney to Alan Lomax, dated 30 March, 1942, in which she discusses her visit to record Mr. Hadley. Prior to Item B1, Mr. Hadley gives the following account: "As a schoolboy, I had the pleasure in learning many fife tunes from the fifers of the Civil War- War of the States- and later saw duty in the campaign of Santiago, 1898, as principal musician with a Massachusetts outfit, the Second Massachusetts Infantry." On Nos. 49-52, Mr. Hadley intersperses his fife tunes with comments about their origins and functions.

- 50. HADLEY, [GEORGE]: [fife] 10"D #10003  
LEOMINSTER, MASS.  
[MO]; 3/25/42

- A1 "BARTLETT'S QUICKSTEP"
- A2 "WRECKER'S DAUGHTER, THE"
- A3 "WRECKER'S DAUGHTER, THE"
- B1 "WRECKER'S DAUGHTER, THE" [Doesn't exist?]
- B2 "WILD IRISHMAN, THE"
- B3 "BLAINE AND LOGAN"

N.B. Collector determined from letter cited in note to No. 49. Miss Olney announces informant's name as "John" instead of "George" prior to Item A1. Mr. Hadley gives the title, THE VILLAGE QUICKSTEP, as an alternate title for Item A1. About the tune, Mr. Hadley says, "This was played as a 6/8 march by musicians of the Civil War at their annual encampment, and it was considered as tops. My version has a third strain that they usually left out." Item B2 is a 6/8 tune, not related to the Irish reel called THE WILD IRISHMAN (see ref. 48:13).

- 51. HADLEY, GEORGE: [fife] 10"D #10003  
LEOMINSTER, MASS.  
[MO]; 3/25/42

- A1 "STATE OF MAINE"
- A2 "BULLY FOR YOU"
- A3 "TATTER JACK"
- B1 "PRINCE EUGENE"

N.B. Collector determined from letter cited in No. 49. Item A3 is sometimes found in printed sources as FATHER JACK WALSH TATTER JACK WELCH, and TATTHUR JACK WALSH. The word, "tatter" is likely to be the phonetic spelling of the Irish word, "t-Athair", meaning "Father", as used in the priesthood.

52. HADLEY, GEORGE: [fife]  
LEOMINSTER, MASS.  
[MO]; 7/27/42

10"D #10005

A1 [no title given]  
A2 [MERRY MEN HOME FROM WAR]?  
B1 "FLEE AS A BIRD OVER THE MOUNTAIN"

N.B. Collector determined from letter cited in No. 49. Prior to Item A1, Mr. Hadley says the piece was the first tune he learned when he joined the army "in '61". It seems improbable that Mr. Hadley could have enlisted in 1861 and recorded these fife tunes in 1942, unless he joined the army as a boy. Even if he was 10 years old at the time of the Civil War, he would have been nearly 50 years old at the time he claims to have seen duty at Santiago in 1898, and in his 90s when these recordings were made. It seems more plausible that he enlisted in 1881 or 1891. Although no title is announced for Item A2, the disc label and paper sleeve list it as MERRY MEN HOME FROM WAR. The tune itself is a 6/8 tune melodically similar to LARRY O'GAFF. Miss Olney announces the date as 3/29/42 prior to Item B1, but the date is almost certainly meant to be 3/25/42. Item B1 was apparently a burial tune, judging from Mr. Hadley's comments: "[This] tune was supposed to be played while the body was being carried to the cemetery...and the drum was supposed to be rolling all continuously while this was being played. ...While this funeral march was played, the drum was supposed to be ruffled and be muted, and the drummer should keep the accented beat...to keep the pace."

53. GIBBONS, FRANK: [vln.]  
GIBBONS, MRS. FRANK: [gtr., vcl.]  
SURRY, ME.  
[MO; 5/13/42]

10"D #4034

A1 "ARKANSAS TRAVELLER, THE"

N.B. Collector determined from formulaic announcement and voice identification. Date determined from recorded announcement (56.A1).

54. GIBBONS, FRANK: [vln.]  
GIBBONS, MRS. FRANK: [gtr., vcl.]  
SURRY, ME.  
[MO; 5/13/42]

10"D #4035

A1 "PORTLAND FANCY"  
B1 [LADY WALPOLE'S REEL] [vln., gtr.]

N.B. Collector determined from formulaic announcement and voice



identification. Date determined from recorded announcement (56.A1). Title for B1 as given on disc label; the tune used is known as TEETOTALLER'S REEL and TEMPERANCE REEL.

55. GIBBONS, FRANK: [vln.] 10"D #4036  
GIBBONS, MRS. FRANK: [gtr., vcl.]  
SURRY, ME.  
[MO; 5/13/42]

A1 "MCLEOD'S REEL"

B1 "HONEST JOHN" *[not playable by SG]*

N.B. Collector determined from formulaic announcement and voice identification. Date determined from recorded announcement (56.A1).

56. GIBBONS, FRANK: [vln., vcl.] 10"D #4037  
GIBBONS, MRS. FRANK: [gtr., vcl.]  
SURRY, ME.  
[MO]; 5/13/42

A1 "GIRL I LEFT BEHIND ME, THE" [vln., gtr.]

A2 "GERMAN CIRCLE" [vcl.]

B1 "SOLDIER'S JOY"

B2 [POP GOES THE WEASEL] [vln., gtr.]

B3 "LARRY O'GAFF" [vln., gtr.]

N.B. Collector determined from formulaic announcement and voice identification. Item A1 is a medley of tunes containing, THE GIRL I LEFT BEHIND ME, HOME SWEET HOME, and one other tune not yet identified. Item A2 contains spoken instructions by Mr. Gibbons for the dance, GERMAN CIRCLE.

57. [BEDELL, GEORGE]: [vcl.] 10"D #4053  
[UNKNOWN MUSICIANS, pre-recorded?]: [xyl., pno., elec. gtr.]  
[VERSHIRE, VT.]  
[MO; 7/16/42]

A1 [BOSTON FANCY]

B1 [SOLDIER'S JOY]

N.B. Information pertaining to informant, location, and date extrapolated from recorded announcements (60.A1, 61.A1). Collector determined from voice identification and formulaic announcement. Titles as given on disc labels. Item A1 uses the tune, TURKEY IN THE STRAW. It is possible that the music in these selections and on Nos. 58 and 59 represents pre-recorded dance music to which Mr. Bedell sang his calls.

58. [BEDELL, GEORGE]: [vcl.] 10"D #4055  
[UNKNOWN MUSICIANS, pre-recorded?]: [xyl., pno., elec. gtr.]  
[VERSHIRE, VT.]  
[MO; 7/16/42]

A1 [QUADRILLE]  
B1 [QUADRILLE]  
C1 [QUADRILLE]

N.B. For sources, see note accompanying No. 57. Disc #4055 consists of three sides on two discs. Item A1 uses the tune, THE GIRL I LEFT BEHIND ME. Item B1 uses HONOLULU BABY which was at one time a song called THE SPANISH CAVALIERO. Item C1 uses the tune to the song, THE WABASH CANNONBALL.

59. [BEDELL, GEORGE]: [vcl.] 10"D #4057  
[UNKNOWN MUSICIANS, pre-recorded?]: [xyl., pno., elec. gtr.]  
[VERSHIRE, VT.]  
[MO; 7/16/42]

A1 [DOUBLE SCOTCH REEL]  
B1 [DOUBLE SCOTCH REEL]

N.B. For sources, see note accompanying No. 57. Titles as given on disc labels. Item A1 consists of three pieces; the first remains unidentified, the second is MARCHING THROUGH GEORGIA, and the third is YANKEE DOODLE. Item B1 is a continuation of A1, YANKEE DOODLE, and concludes with MARCHING THROUGH GEORGIA.

60. BEDELL, GEORGE: [vcl.] 10"D #????  
VERSHIRE, VT.  
[MO]; 7/16/42

A1 "Calls for one of the very old quadrilles"  
B1 "Singing calls for 'THE WABASH CANNONBALL'"  
B2 "Second change to a quadrille"

N.B. Collector determined by formulaic announcement and voice identification.

61. BEDELL, GEORGE: [vcl.] 10"D #4056  
VERSHIRE, VT.  
[MO]; 7/16/42

A1 "HONEST JOHN"

B1 "BOSTON FANCY"

N.B. Collector determined by formulaic announcement and voice identification. Item A1 uses the tune, THE GIRL I LEFT BEHIND ME. Item B1 uses the tune, CAPTAIN JINKS.

62. WILSON, BILL: [vln.]  
PIKE, N.H.  
[MO]; 7/17/42

10"D #4049

- A1 "DURANG'S HORNPIPE, THE"  
A2 "FISHER'S HORNPIPE"  
B1 [DEVIL'S DREAM]  
B2 "SAILOR'S HORNPIPE"

N.B. Collector determined by formulaic announcement and voice identification. Item B2 is not the tune commonly associated with the title, SAILOR'S HORNPIPE. However, the tune is given with that title in O'Neill's The Dance Music of Ireland (see bib. ref. 55). It is close to, but not quite the same as, RICKETTS HORNPIPE.

63. WILSON, MR. [BILL?]: [vln.]  
HUBBARD, MRS.: [org., vcl.]  
[location not given]  
[MO]; 7/19/42

10"D #????

- A1 "SWEET BUNCH OF DAISIES"  
A2 "IN THE GOOD OLD SUMMERTIME"

N.B. Collector determined by voice identification. As these recordings were made only two days after Miss Olney's session with Mr. Bill Wilson of Pike, New Hampshire, it is possible that the same Mr. Wilson contributed to this session as well.

64. LARKIN, EDWIN: [vln., vcl.]  
KENDALL, MRS. EUDAH: [pno.]  
CHELSEA, VT.  
[MO; 7/21/42]

10"D #4058

- A1 "HULL'S VICTORY"  
B1 "MONEY MUSK"

N.B. Collector determined from voice identification. Date speculated based on recorded announcement for 65.A1. Discs 64 and 65 appear to have been recorded at the same session. It should be noted that the announcement for HULL'S VICTORY is heard at the end of side B, while prior to Item A1, the

announcement is given for MONEY MUSK.

65. LARKIN, EDWIN: [vln.,vcl.] 10"D #4031  
[KENDALL, MRS. EUDAH]: [pno.]  
CHELSEA, VT.  
[MO]; 7/21/42

A1 "GREEN MOUNTAIN VOLUNTEERS, THE" [vln.]  
A2 [GREEN MOUNTAIN VOLUNTEERS, THE] [vln.,pno.]  
B1 "GREEN MOUNTAIN VOLUNTEERS" [vln.,vcl.,pno.]

N.B. Piano accompanist speculated based on recorded announcement for 64.A1. Collector determined from formulaic announcement and voice identification. Mr. Larkin recorded this piece at an earlier session for Flanders and Lomax under the title, FLOWERS OF MICHIGAN (see 27.B1 and 28.A1,B1).

66. WASS, HARRY SEYMOUR: [vln.] 10"D #4038  
ADDISON, ME.  
[MO]; 8/18/42

A1 "DURANG'S HORNPIPE"  
A2 [no title given]  
B1 "McLEOD'S REEL"

N.B. Collector determined from formulaic announcement and voice identification. Item A2 has been recorded in the southern United States under the name OLD VOILE (see Way Down South in Dixie: Fiddle Band Music from Kentucky, Morning Star LP 45005).

67. WASS, HARRY SEYMOUR: [vln.] 10"D #4039  
ADDISON, ME.  
[MO]; 8/18/42

A1 "DEVIL'S DREAM, THE"  
A2 "COLLEGE HORNPIPE"  
B1 "CHORUS JIG"  
B2 "TURKEY IN THE STRAW"

N.B. Collector determined from formulaic announcement and voice identification.

68. WASS, HARRY SEYMOUR: [vln.] 10"D #4040  
ADDISON, ME.  
[MO]; 8/18/42

A1 "PORTLAND FANCY"



A2 "Another tune that was used for PORTLAND FANCY"  
B1 "POP GOES THE WEASEL"  
B2 "WRECKER'S DAUGHTER, THE"

N.B. Collector determined from formulaic announcement and voice identification. Neither of Items A1 or A2 is the tune usually associated with the title, PORTLAND FANCY.

69. WASS, HARRY SEYMOUR: [vln.] 10"D #4041  
ADDISON, ME.  
[MO]; 8/18/42

A1 "A plain quadrille"  
A2 [no title given]  
B1 [MY LOVE SHE'S BUT A LASSIE YET]  
B2 [MY LOVE SHE'S BUT A LASSIE YET]  
B3 [no title given]

N.B. Collector determined from formulaic announcement and voice identification. Item B1 is announced by Miss Olney simply as "Number three", but it seems unlikely that this was the title of Mr. Wass' piece, unless she meant it was the third tune in a quadrille medley.

70. THOMAS, GRANT: [vln.] 10"D #4044  
WATERVILLE, VT.  
[MO]; 9/23/42

A1 "An old breakdown"  
B1 "Another breakdown"

N.B. Collector determined from formulaic announcement and voice identification. Item A1 somewhat resembles a tune known as THE GREENFIELDS OF AMERICA, while Item B1, played by Canadian fiddler, Jean Carrignan, has been located on an LP record under the title, PORTEAU BLANC (see French Canadian Fiddle Songs, Legacy LP 120).

71. THOMAS, GRANT: [vln.] 10"D #4046  
WATERVILLE, VT.  
[MO]; 9/23/42

A1 "RICKETT'S HORNPIPE"  
A2 "...waltz"  
B1 "MISS McLEOD'S REEL"  
B2 "...a waltz"

N.B. Collector determined from formulaic announcement and

voice identification. Neither of Items A2 and B2 have been identified to date.

72. THOMAS, GRANT: [vln.] 10"D #4061  
WATERVILLE, VT.  
[MO]; 9/2/42

A1 "LIVERPOOL HORNPIPE"  
A2 "THE POLKA RUNAWAY"  
B1 "LARDNER'S REEL"  
B2 [WHEN YOU AND I WERE YOUNG MAGGIE] [vln., unknwn. vcl.]

N.B. Collector determined from formulaic announcement and voice identification. Item A2 is a tune, not in polka rhythm, but in the rhythm of a mazurka.

73. BARTON, CYRUS H.: [vln., vcl.] 10"D #4047  
CORNISH, N. H.  
[MO]; 10/20/42

A1 "VIRGINIA REEL"  
A2 "SAINT PATRICK'S DAY IN THE MORNING"  
B1 "MISS McLEOD'S REEL"  
B2 "LARRY O'GAFF" [vln., vcl.]  
B3 "GIRL I LEFT BEHIND ME"

N.B. Collector determined from formulaic announcement and voice identification. Item A1 consists of three tunes in a medley: IRISH WASHERWOMAN; WHITE COCKADE, YANKEE DOODLE. Items A2 and B3 are announced by someone other than Miss Olney, perhaps Mr. Barton's wife. As far has been determined, Cyrus Barton was not related directly to Elmer Barton, the fiddler and singer from Quechee, Vermont, who also recorded for the Flanders Collection. In Item B2, Mr. Barton recites dance changes while playing LARRY O'GAFF.

74. BARTON, CYRUS H.: [vln., vcl.] 10"D# 4048  
CORNISH, N. H.  
[MO]; 10/20/42

A1 "A Scotch reel"  
A2 [CAMPBELLS ARE COMING, THE]  
A3 "SOLDIER'S JOY"  
B1 [ARKANSAS TRAVELLER, THE]

N.B. Collector determined from formulaic announcement and voice identification. Item A1 is a tune in 6/8 time called OVER THE WATER TO CHARLIE or sometimes, CHARLEY OVER THE WATER. In Item B1, Mr. Barton recites the humorous monologue which is associated with the tune, ARKANSAS TRAVELLER, but

some of the jokes seem to have been reworked to suit New England humor.

75. BARTON, CYRUS H.: [vln.] 10"D #4050  
CORNISH, N. H.  
[MO]; 10/20/42

A1 "A Scotch reel"

N.B. Collector determined from formulaic announcement and voice identification. Item A1 is the same piece as 74.A1, OVER THE WATER TO CHARLIE.

76. [FITZGERALD, MR.]: [vln.] 10"D #4059  
[TUCKERTOWN or PERRYVILLE, R. I.]?  
[HHF; ca.1944-45]?

A1 [PORTLAND FANCY]  
B1 [BEAUX OF OAK HILL, THE]

N.B. Informant determined from disc label. Location speculated based on references to a Mary Fitzgerald in Ancient Ballads Traditionally Sung in New England, Vol. 4 (p.232) and in the Providence Journal, December 3, 1944. Collector determined by voice identification and notes in sources just mentioned. Date uncertain, but Mrs. Flanders is known to have collected in Rhode Island in late 1944 and early 1945.

77. [FITZGERALD, MR.]: [vln.] 10"D #4060  
[TUCKERTOWN or PERRYVILLE, R. I.]?  
[HHF; ca.1944-45]?

A1 [RED LION HORNPIPE]  
A2 [FARMER, THE]  
B1 "CLOG DANCE"  
B2 "OLD CROW, THE"

N.B. For sources, see note accompanying No.76. No titles were given for Items A1 and A2, but the tunes have been identified as those listed above. Item B1 is known as FRED WILSON'S CLOG.

78. WEBSTER, WILLIAM: [vln.] D #????  
PERRYVILLE, R. I. LCT 053  
[HHF]; 5/7/45

- A1 "JUBILO" [D53,B19]
- A2 "SWAMP HORNET REEL" [D53,B20]
- A3 "SCOTCH HORNPIPE, THE" [D53,B22]

N.B. Collector determined from voice identification. Original disc has not been located, but these items were transferred to Tape D53, side B, during Library of Congress duplication project. Exact location follows each item in brackets. Title for Item A2 is probably Mrs. Flanders' misreading of the words "Scotch Hornpipe" from a list kept by Mr. Webster. Prior to 79.A5, Mr. Webster is heard correcting Mrs. Flanders when she is uncertain of the title. However, Item A2 above is not the same piece as Item A3, though they may both carry the name, SCOTCH HORNPIPE.

79. WEBSTER, WILLIAM: [vln.]  
 PERRYVILLE, R. I.  
 [HHF]; 5/7/45

D #4017

- A1 "FISHER'S HORNPIPE"
- A2 "CHICKEN REEL, THE"
- A3 "JOHNNY COMES MARCHING HOME"
- A4 "MISS McLEOD'S REEL"
- A5 "SCOTCH HORNPIPE, THE"
- A6 "JENNY LIND POLKA"
- A7 "HEEL AND TOE POLKA, THE"
- A8 "BEER BARREL POLKA, THE"
- B1 "HASTE TO THE WEDDING"
- B2 [SOLDIER'S JOY]
- B3 "FAIRY DANCE, THE"
- B4 "PORTLAND FANCY, THE"
- B5 "IRISH WASHERWOMAN, THE"
- B6 "GIRL I LEFT BEHIND ME, THE"
- B7 "BLUE BELLS OF SCOTLAND, THE"

N.B. Collector determined from voice identification. Item A5 is the same piece as 74.A3. Mr. Webster says that Item B3, THE FAIRY DANCE, was generally played for 'The Virginia Reel'.

80. BARTON, ELMER: [vln.]  
 QUECHEE, VT.  
 [MO]; 8/13/45

10"D #4042

- A1 "WAKE UP SUSAN"
- B1 "An old breakdown"

N.B. Collector determined from formulaic announcement and voice identification. Both pieces on this disc were issued



on the Library of Congress LP, American Fiddle Tunes (AFS L62), although it has not been established that this particular disc was the source used for the LP releases.

81. BARTON, ELMER: [vln.] 10"D #4043  
QUECHEE, VT.  
[MO]; 8/13/45

A1 "An old fiddle tune"  
B1 "ON THE ROAD TO BOSTON"

N.B. Collector determined from formulaic announcement and voice identification. Item A1 is possibly a Yankee setting of the Irish reel called THE STAR OF MUNSTER. Mr. Barton recorded this piece on two other occasions for the Flanders Collection (see 13.2 and 90.A1). Item B1 is the piece Mr. Barton consistently called ON THE ROAD TO BOSTON, but which is not usually associated with that title. The tune was recorded five times for the Collection (see 10.2, 11.2, 89.B1, and 90.A3).

82. BARTON, ELMER: [vln.] 10"D #4052  
QUECHEE, VT.  
[MO]; 8/13/45

A1 "DEVIL'S DREAM, THE"  
B1 [FLOWERS OF EDINBURGH, THE]

N.B. Collector determined from formulaic announcement and voice identification. For other recordings of DEVIL'S DREAM by Elmer Barton, see 11.4, 19.A2 and 88.A3.

83. BARTON, ELMER: [vln., vcl.] 10"D #4062  
QUECHEE, VT.  
[MO]; 8/13/45

A1 "BEAUX OF OAK HILL, THE"  
B1 "MAN WHO HAS A WOODEN LEG, THE"

N.B. Collector determined from formulaic announcement and voice identification. Item B1 is a tune which carries several other titles including THE REDHAired BOY and THE LITTLE BEGGARMAN. The tune is also used for a song entitled THE OLD TOBACCO BOX, and Mr. Barton sings a portion of this song following his rendition on the fiddle. The title announced is derived from the first line of the song.

NO DATES HAVE BEEN ESTABLISHED FOR THE FOLLOWING ENTRIES:

84. [MCKEAGUE, ROBERT]: [vln., vcl.] D #4018  
[COLEBROOK, N. H.]  
[MO; no date given]

A1 [HIGHLAND FLING]  
B1 [CHORUS JIG] [vln., vcl.]

N.B. Informant determined from disc label. Location and collector determined from recorded announcement for 85.A1. Title for A1 as given on disc label.

85. MCKEAGUE, ROBERT: [vln., vcl.] D #4031  
COLEBROOK, N. H.  
[MO; no date given]

A1 "Tune and changes of a plain quadrille" [vln., vcl.]  
B1 "BOSTON FANCY" [vln., vcl.]

N.B. Collector determined from formulaic announcement and voice identification. Both items on this disc contain dance calls with the music.

86. BARTON, ELMER: [vln.] D #????  
QUECHEE, [VT.]  
[HHF]; [no date given]

A1 "A call dance"

N.B. Collector determined from voice identification. Although no date has been established for this series (Nos.86-90), several of the titles, particularly "GRAND LADY SUGAR REEL" (see 87.A1 and A2), were published in PVHS1 (p.89) in June, 1939, indicating that they were recorded before that time. Item A1 remains unidentified, but it is possible that the phrase, "call dance", as announced by Mrs. Flanders, should really have been "clog dance" (see note accompanying No.88).

87. BARTON, ELMER: [vln.] D #????  
QUECHEE, [VT.]  
[HHF]; [no date given]

A1 "Fourth change in °GRAND LADY SUGAR REEL'"  
A2 [same as A1]

N.B. Collector determined from voice identification. For comments on date, see note accompanying No.86. Item A1 is listed in PVHS1 (p.89) as GRAND LADY SUGAR REEL, but the tune is usually known in New England as OPERA REEL.

88. BARTON, ELMER: [vln.] D #????  
GEORGE, ELMER: [clog dancing]  
QUECHEE, [VT.]  
[HHF]; [no date given]

A1 "A call dance"  
A2 [FISHER'S HORNPIPE]  
A3 "DEVIL'S DREAM, THE"

N.B. Collector determined from voice identification. For comments on date, see note accompanying No.86. It seems plausible that Mrs. Flanders' announcement of Item A1 (and 86.A1) as "a call dance" should, in actuality, have been "a clog dance". Both tunes cited are of the hornpipe-clog variety, although Mr. Barton plays them as if they were reels. Following Item A1, Mrs. Flanders announces that Elmer George (one of the Flanders Collection's prominent singers) has been clogging.

89. BARTON, ELMER: [vln.] D #????  
QUECHEE, [VT.]  
[HHF]; [no date given]

A1 "DURANG'S HORNPIPE"  
B1 "ON THE ROAD TO BOSTON"

N.B. Collector determined from voice identification. For comments on date, see note accompanying No.86. Announcement for Item A1 is made at the end of the piece. Item B1, as has been mentioned throughout this checklist, is not the tune ordinarily associated with the title given. A more common title would be MY LOVE IS BUT A LASSIE YET. Mr. Barton recorded the piece five times for the Flanders Collection (see 10.2, 11.2, 81.B1, and 89.B1).

90. BARTON, ELMER: [vln.] D #????  
QUECHEE, [VT.]  
[HHF]; [no date given]

A1 "Old fiddle tune"  
A2 "MORNING STAR, THE"  
A3 "ON THE ROAD TO BOSTON"

B1 "A hornpipe"  
B2 "Another fiddle tune"

N.B. Collector determined from voice identification. For comments on date see note accompanying No.86. Item A1 is announced by Mr. Elmer George. The tune is one that Mr. Barton recorded on other occasions for the Flanders Collection (see 13.2 and 81.A1), and is possibly a setting of the Irish reel known as THE STAR OF MUNSTER. Item A2 was collected from Mr. Barton by Flanders and Lomax in 1939 (see 20.A1). Item A3 has been cited throughout this checklist as MY LOVE IS BUT A LASSIE YET. Item B1 is found printed under the title LIVERPOOL HORNPIPE, and Item B2 is a tune for which no title has been discovered to date, but which Mr. Barton recorded at another session (see 10.4).

91. [EARL, MERRITT]: [vln.] LCT 11  
[EDEN, VT.]  
[MO]; [date uncertain]

A1 VALSE (ORIGINAL) [LCT 11, side B, item 6]  
A2 REEL - TITLE UNKNOWN (GREEN RIBBON) [LCT 11, side B, item 7]

N.B. Information pertaining to informant, location, collector, and titles obtained from box label of original tape made by Marguerite Olney.



## APPENDICES

## INFORMANTS

ASHFORD, HENRY (Groton, Vermont)  
AYER, WILL E. (Fitchburg, Massachusetts)  
BARTON, CYRUS H. (Cornish, New Hampshire)  
BARTON, ELMER (Quechee, Vermont)  
BEDELL, GEORGE (Vershire, Vermont)  
BEMIS, SOLON (Baltimore, Vermont)  
BUCK, J. H. (East Bethel, Vermont)  
DRAGON, DANIEL (Ripton, Vermont)  
DRAGON, ED (Ripton, Vermont)  
EARL, MERRITT (Eden, Vermont)  
FITZGERALD, MR. (Perryville, Rhode Island)[?]  
GIBBONS, MR. & MRS. FRANK (Surry, Maine)  
GIFFORD, MR. & MRS. V. M. (East Bethel, Vermont)  
GIRARD, LUCIEN (Burlington, Vermont)  
HADLEY, GEORGE (Leominster, Massachusetts)  
HUBBARD, MR. & WILSON, MR. (Pike, New Hampshire)[?]  
LARKIN, EDWIN L. (Chelsea, Vermont)  
MCKEAGUE, ROBERT (Colebrook, New Hampshire)  
RATTEY, JAMES (Walpole, New Hampshire)  
SMITH, HOWARD (East Bethel, Vermont)  
STEWART, JOHN (Dorset, Vermont)  
THOMAS, GRANT (Waterville, Vermont)  
WASS, HARRY SEYMOUR (Addison, Maine)  
WEBSTER, WILLIAM (Perryville, Rhode Island)  
WEEKS, LUTHER O. (Springfield, Vermont)  
WILSON, BILL (Pike, New Hampshire)

## FIFE TUNES

On February 28, 1942, Mr. Carleton Sprague Smith wrote a letter to Helen Flanders [see bib. ref. 110] to inform her of the existence of Mr. George Hadley of Leominster, Massachusetts, who reportedly knew about and played fife tunes. At the time, Mr. Smith was connected with the Columbia Broadcasting System. In his letter, he explained that Mr. Hadley had contacted him following the broadcast of a radio program on the subject of patriotic music. Mr. Hadley included a list of eighteen tunes which he had learned by ear [see bib. ref. 102], and Mr. Smith thought perhaps Mrs. Flanders would want to record Mr. Hadley's tunes for her collection.

A few weeks later, Alan Lomax, then Assistant in Charge at the Archive of American Folksong in Washington, D.C., also wrote to the Flanders Collection to tell Marguerite Olney about Mr. Hadley, whom he knew of through association with Carleton Smith [see bib. ref. 105]. However, Miss Olney did not receive this letter until she had already returned from recording Mr. Hadley in Leominster. She responded to the Lomax letter explaining that she had recorded all the tunes Hadley had mentioned to Mr. Smith, with the exception of DASHING WHITE SARGEANT (see bib. ref. 106). The tunes listed by Mr. Hadley were:

"WRECKER'S DAUGHTER"	"ROAD TO BOSTON"
"WOOD UP"	"WHITE COCKADE"
"PRINCE EUGENE"	"SLOW SCOTCH"
"BRITISH GRANIDEERS"	"STATE OF MAINE"
"SCOTLAND"	"QUICK SCOTCH"
"TATOO"	"DUKE'S MARCH"
"THREE CAMPS"	"ROGUE'S MARCH"
"BARTLETT'S QUICKSTEP"	"AUSTRIAN"
(VILLAGE QUICKSTEP)	"DOUBLINS"
"DASHING WHITE SARGEANT"	"AND VARIOUS TUNES ADAPTED TO THE DRUM BEAT FOR VARIOUS DUTIES OF THE SOLDIER"

In addition, she listed other tunes she recorded, as follows:

"BULLY FOR YOU"	"FLEE AS A BIRD OVER THE MOUNTAIN"
"TATTER JACK"	"TAKE YOUR FOOT OUT OF THE SAND"
"THE WILD IRISHMAN"	"MERRYMEN HOME FROM WAR"
"BLAND AND LOGAN"	"GIRL I LEFT BEHIND ME"
"PEASE ON A TRENCHER"	"CONTINENTAL"
"ROAST BEEF"	"SICK CALL"
"TATTOO"	"RECORDING OF HIS EXPERIENCE AS A DRUMMER, ETC."

In reviewing the contents of the disc recordings, we find several of

the tunes from Mr. Hadley's list absent, namely: WOOD UP, ROAD TO BOSTON, SLOW SCOTCH, BRITISH GRANIDEERS, SCOTLAND, TATOO, THREE CAMPS, DASHING WHITE SARGEANT, QUICK SCOTCH, DUKE'S MARCH, AUSTRIAN, and DOUBLINS. Clearly then, either Miss Olney did not actually record as many of the tunes as she thought, or the recordings exist but have not yet been discovered. My own speculation is that while some of these titles may be on a disc or discs as yet undiscovered, others from the list were probably never recorded. It is apparent that Mr. Hadley was not in good practice when the records were made, and some of the tunes he did play gave him difficulty. I suspect that he was either unable to remember or unable to play some of those on his list. [Miss Olney stated in her letter to Lomax that the reason she didn't record DASHING WHITE SARGEANT was that, although Mr. Hadley knew that other fifiers played it, he was unable to play it himself.]

Let us now examine the list of titles Miss Olney said she recorded. From this list, five titles are missing from the discs currently on file in the Collection. These are: PEASE ON A TRENCHER, ROAST BEEF, TATOO, TAKE YOUR FOOT OUT OF THE SAND, and SICK CALL. There are two reasons for believing that at one time a disc or discs existed containing these pieces. One is that Miss Olney gives specific titles, and the other is that while the series of Hadley discs begins with No. 10001 and ends with No. 10005, No. 10002 is missing.

The reader interested in fife tunes is directed to ref. 37 in the bibliography which contains a large percentage of the tunes mentioned by, or played by, Mr. Hadley.



# LIST OF RECORDED ITEMS CONTAINING DANCE CALLS OR INSTRUCTIONS

[14.B2] "TWIN SISTERS" [spoken after tune]  
 [26.A1] [DARLING NELLIE GRAY]  
 [26.A2] [YANKEE DOODLE]  
 [27.B1] [FLOWERS OF MICHIGAN, THE]  
 [28.A1] [FLOWERS OF MICHIGAN, THE]  
 [28.B1] "FLOWERS OF MICHIGAN, THE"  
 [28.B2] [BLACK CAT QUADRILLE, THE]  
 [29.A1] [BLACK CAT QUADRILLE, THE]  
 [29.A2] [POP GOES THE WEASEL]  
 [29.B1] [POP GOES THE WEASEL]  
 [29.B2] [REUBEN, REUBEN]  
 [30.A1] [YANKEE DOODLE]  
 [30.A2] [Rhymed calling]  
 [30.B1] [CHORUS JIG]  
 [31.A1] [GIRL I LEFT BEHIND ME, THE]  
 [48.A1] "PLAIN QUADRILLE, THE"  
 [48.A2] "Second change in the quadrille, The"  
 [48.B1] "Last change in this quadrille, The"  
 [53.A1] "ARKANSAS TRAVELLER, THE"  
 [54.A1] "PORTLAND FANCY"  
 [55.A1] "McLEOD'S REEL"  
 [55.B1] "HONEST JOHN"  
 [56.A2] "GERMAN CIRCLE"  
 [56.B1] "SOLDIER'S JOY"  
 [57.A1] [BOSTON FANCY]  
 [57.B1] [SOLDIER'S JOY]  
 [58.A1] [QUADRILLE] (Girl I Left Behind Me, The)  
 [58.B1] [QUADRILLE] (Honolulu Baby)  
 [58.C1] [QUADRILLE] (Wabash Cannonball, The)  
 [59.A1] [DOUBLE SCOTCH REEL]  
 [59.B1] [DOUBLE SCOTCH REEL]  
 [60.A1] "Calls for one of the very old quadrilles"  
 [60.B1] "Singing calls for 'THE WABASH CANNONBALL'"  
 [60.B2] "Second change to a quadrille"  
 [61.A1] "HONEST JOHN"  
 [61.B1] "BOSTON FANCY"  
 [64.A1] "HULL'S VICTORY"  
 [64.B1] "MONEY MUSK"  
 [65.B1] "GREEN MOUNTAIN VOLUNTEERS, THE"  
 [73.B2] "LARRY O'GAFF"  
 [84.B1] [CHORUS JIG]  
 [85.A1] "Tune and changes of a plain quadrille"  
 [85.B1] "BOSTON FANCY"

# REFERENCE DIRECTORY

SHORT TITLE	BIBLIOGRAPHY NO.
Breathnach 1	04
Breathnach 2	05
Cazden 1	07
Cazden 2	08
Christeson	10
CDM	11
Cole	57
Davenport	12
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## REFERENCES

### ARKANSAS TRAVELLER

Cazden 1; 8  
Cole; 4  
Ford; 46  
Harding; 60  
Kerr 1; 22  
Linscott; 83  
O'Neill 3; 136  
Robbins; 26

### AUSTRIAN

Keach & Burditt; 48

### BEAUX OF OAK HILL, THE

Cazden 2; 143 (Oak Hill)  
Cole; 28  
Kennedy 1; 7  
Kerr 2; 36  
O'Neill 2; 154 (Boys of Bluehill)  
VPP; 11

### BIG EARED MULE

Cazden 2; 60  
Ford; 121 (Flop Eared Mule)  
Messer; 31 (The Long Eared Mule)  
Smithwick; 15 (Flop Eared Mule)

### BLUE BELLS OF SCOTLAND, THE

Kerr 4; 13

### BONAPARTE'S MARCH

Kennedy 2; 7 (Napoleon Crossing the Alps)  
Linscott; 69 (Bonaparte Crossing the Rhine)  
VPP; 72 (Bonaparte's March Over the Rhine)

### BOSTON FANCY

Howe 4; 89

### BOWERY BOYS

Cazden 1; 40 (Buffalo Girl)  
Ford; 53 (Buffalo Gals)  
Kennedy 1; 28 (Buffalo Girls)  
Lovett; 56 (The Buffalo Girl)

### BRITISH GRANIDEERS

Keller; 32; (The British Grenadiers March)  
Kerr 3; 42 (British Grenadiers)  
Sweet; 18 (The British Grenadiers)

### BULLY FOR YOU

Breathnach 2; 7 (Donall na Greine)  
Cole; 65  
O'Neill 2; 47 (Daniel of the Sun)

### BUMMER'S REEL, THE

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   VPP; 14 (Caledonian March)  
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   Howe 4; 95  
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   Robbins; 11  
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   Shaw; 9  
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   O'Neill 2; 95 (The Chorus Reel)  
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   Harding; 2  
   Kerr 1; 46  
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   Harding; 42  
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   O'Neill 2; 65 (The Black Rogue)  
   Robbins; 25  
   Sweet; 34  
   VPP; 40 (Johnny M'gill)  
 DANIEL O'CONNELL'S WELCOME TO PARLIAMENT  
   Breathnach 2; 36 (Failte roimh O Conaill sa bParlaimint)  
   Cole; 68 (O'Connell's Welcome)  
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   Cazden 1; 7  
   Kerr 2; 45 (Nelly Gray)  
   Sweet; 4, 13  
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   Cazden 1; 36  
   Cole; 30  
   Ford; 62  
   Harding; 6  
   Kerr 4; 6, 29  
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Sweet; 53  
 VPP; 76  
 Welling; 7  
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   Keller; 16 (Doublings of the Troop)  
   Keller; 22 (Doublings of Johnson's Troop)  
 DROPS OF BRANDY  
   Cole; 55  
   Harding; 9  
   Kerr 2; 26  
   O'Neill 2; 87  
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   Cazden 1; 42 (Durang's Reel)  
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   Saunders; 100  
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   Tolman & Gilbert; 17  
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   Ford; 71  
   Harding; 11  
   Kennedy 1; 16  
   Kerr 1; 10  
   Linscott; 96 (see The Merry Dance)  
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   Cazden 2; 41  
   Cole; 104 (Miss Johnson's Hornpipe)  
   Harding; 35  
   Robbins; 52  
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   Christeson; 75  
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   VPP; 79  
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     Cole; 17  
     O'Neill 2; 97  
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     Kennedy 2; 5  
     O'Neill 2; 149 (Whiskey You're the Devil!)  
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     Christeson; 167  
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     Sweet; 9 (Spanish Cavalier)  
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     Ford; 74  
     Linscott; 87  
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     Robbins; 14  
     Saunders; 99  
     VPP; 79  
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     Davenport; 49 (The Ingle Side)  
 IRISH WASHERWOMAN, THE  
     Breathnach 2; 12 (An Bhean Niochain Eireannach)  
     Cazden 1; 23  
     Cole; 57 (Irish Wash Woman Jig)  
     Ford; 43 (Irish Washwoman)  
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     Kerr 1; 36  
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     O'Neill 2; 67 (The Irishwoman)

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   O'Neill 2; 39 (Jackson's Morning Brush)  
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   Kerr 3; 50  
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   Kerr 1; 28  
   Sweet; 11  
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   Ford; 339 (The Year of Jubilo)  
   Messer; 8 (The Year of Jubilo)  
   Shaw; 14 (Kingdom Come)  
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